

American Art News

VOL. IX, No. 7. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 26, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

- Blakeslee Galleries, 358 Fifth Avenue—**Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—**Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—**Antique works of art.
- C. J. Charles, 251 Fifth Avenue—**Works of art.
- Cottier Galleries, 3 East 40th Street—**Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—**Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—**Works of art.
- Ehrich Galleries, 463 Fifth Avenue—**Permanent exhibition of Old Masters.
- The Folsom Galleries, 396 Fifth Avenue—**Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—**High-class old paintings and works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—**Objects of art.
- Katz Galleries, 103 West 74 St.—**Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries, 275 Fifth Avenue—**Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—**Old Masters.
- Knoedler Galleries, 355 Fifth Avenue—**Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—**Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—**Selected American paintings.
- Partridge, Lewis & Simmons, Plaza Hotel—**Exhibition of Historical Old English Period Furniture, Paintings, Antiques, etc.
- Louis Ralston, 548 Fifth Avenue—**Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—**High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—**Genuine Works of Art.
- Tabbagh Freres, 396 Fifth Avenue—**Art Musulman.
- Arthur Tooth & Sons, 580 Fifth Avenue—**Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—**Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—**Things Japanese and Chinese.

Boston.

- Vose Galleries. —**Early English and modern paintings (Foreign and American).

Chicago.

- Henry Reinhardt. —**High-class paintings.

Washington, (D. C.)

- V. G. Fischer Galleries.—**Fine arts.

Germany.

- J. & S. Goldschmidt, Frankfurt.—**High-class antiquities.
- Galerie Heinemann, Munich. —**High-class paintings of German, Old English and Barbizon Schools.
- G. von Mallmann Galleries, Berlin.—**High-class old paintings and drawings.
- Dr. Jacob Hirsch, Munich.—**Greek and Roman antiquities and numismatics.

London.

- James Connell & Sons. Original etchings** always on view.

Victoria Gallery.—Old masters.

Paris.

- Canessa Galleries—**Antique works of art.
- Compagnie Chinoise Tonyng—**Chinese antique works of art.
- Hamburger Fres.—**Works of Art.
- Kleinberger Galleries—**Old Masters.
- Knoedler Galleries—**Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Tabbagh Freres—**Art Oriental.

THAT ROMAN EXHIBITION.

(Special Cable to American Art News)

Paris, Nov. 23.—It transpires that the French Government will give no official recognition to the coming International Art Exhibition at Rome. Neither of the Salon Societies will exhibit, and the only exhibition of French art which now seems likely, will be one to be organized by M. Henri Marcel of the Bibliotheque Nationale, and which will consist of a little retrospective display of some individual group pictures. This news has disturbed the American artists represented here who are also disturbed by reports from home that the exhibit of American pictures will be limited to 100, and will not be shown in the large galleries, but only in a small pavilion, to be called the United States section.

A VERONESE FOR MUSEUM.

The Metropolitan Museum has been fortunate enough to secure, through the Blakeslee Galleries, the fine example of Paul Veronese, "Mars and Venus Bound by Cupid," illustrated on this page.

The painting measures 81 by 63½ inches, and the figures are life size. The picture tells its own story.

The picture comes directly from London. It was purchased in 1903 at Christie's, and had been previously owned by Lord Wimborne. Before its ownership by Lord Wimborne it had been in the famous collection of the Duke of Orleans since 1770. It came to the Orleans collection, in turn, from that of Queen Christiana of Sweden, who inherited it from her father, Gustavus Adolphus. He is believed to have secured it in Prague in 1631. Engraved by Michel Aubert and Jacques Couche, and exhibited many times in London, in the winter exhibitions at Burlington House in 1881 and 1902, and only as late as last winter at the Grafton Galleries Loan display of Old Masters, the picture is well known to connoisseurs and art lovers, and has a wide and deserved reputation. The signature, Paulus Veronensis, appears on a plinth below the figure of Mars. Claude Phillips, the London art critic, said of the canvas when shown at the Grafton Galleries:

"The great sensation of the exhibition is or should be the magnificent painting, 'Mars and Venus,' (Lord Wimbourne), signed Paulus Veronensis. It may be questioned whether any Veronese of the mature time exist in such unimpaired freshness or of a color so radiant, and yet so discreet, so moderate in splendor. The picture is of the quality of the exquisite 'Rape of Europa,' * * * but infinitely better preserved. Here we see at a glance the radical difference between Veronese and Tintoretto. The former is by far the greater technician, the greater master of the brush. * * * Yet surely no mortal has painted more wonderfully than has Veronese here in the blond head and the dazzling body of the Queen of Love, or the stalwart tender Mars, with his classical cuirass and his superb draperies of crimson and purple and pale grayish amber."

The Museum is to be congratulated upon the acquisition of so noted a masterpiece, and the Blakeslee Galleries upon its sale.



VENUS AND MARS BOUND BY CUPID.

By Paul Veronese.

Purchased from Blakeslee Galleries by Metropolitan Museum of Art.
Copyrighted by Metropolitan Museum of Art.

- Knoedler Galleries—**Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

- Obach & Co.—**Pictures, prints and etchings.

- Wm. B. Paterson—**Prints, old and modern pictures, and pottery.

- Sabin Galleries.—**Pictures, engravings, rare books, autographs, etc.

- Sackville Gallery—**Selected Pictures by Old Masters.

- Shepherd Bros.—**Pictures by the early British masters.

- Arthur Tooth & Sons—**Carefully selected paintings by Dutch and Barbizon artists.

- Arthur Tooth & Sons.—**Carefully selected paintings by Dutch and Barbizon artists.

- Stettiner Galleries—**Ancient works of art.

A cable from London brings the information that there are several imitations of antiques in the British Museum, which are so cleverly executed as to deceive any one except the most expert. The most interesting of these objects, it is asserted, were discovered in Babylon some years ago by Dr. Blau, and consist of pieces of jade, on each side of which are inscribed Babylonian script and human figures.

EXHIBITIONS NOW ON.

Drawings by French Masters.

A loan collection of some lithographs by Manet, Cezanne, Renoir and Toulouse-Lautrec, a few drawings by Rodin, and some smaller paintings and drawings by Henri Rousseau, are on view at the Photo-Secession Gallery, 291 Fifth Ave., through Dec. 8. This little display gives to the lovers, students and enemies of the progressive and aggressive movement in Paris of French art, another of the opportunities which Mr. Stieglitz has furnished, and proposes to furnish, for discussion and education of and in the work of the band of young and older Frenchmen who have caused such a stir in the art of Europe the past few years. The drawings by Rodin are very fragmentary, but thoroughly representative. There is a little nude by Renoir, charmingly drawn and delicate in color, and three strong and typical lithographs by Cezanne. The sketches by Toulouse-Lautrec are also representative, but presumably the interest of visitors will center most in the three little pictures by the late Henri Rousseau, who died last September. These are loaned by Mr. Max Weber, who was an intimate friend of the dead artist. Rousseau first began his art career as a sculptor and his work was taken up by the group of painters and critics in Paris known as "Les Fauves." He was an eccentric genius and Mr. Stieglitz calls him a "real primitive living in our time, who loved nature passionately and painted as he saw it, whose larger work is very fantastic and decorative and recalls Giotto and other primitives, and who lived a life of simplicity and purity, the spirit of which dominates his work."

While it is difficult to credit Mr. Stieglitz's last assertion, if one is familiar with the life of the Parisian "Fauves," who were Rousseau's close associates, and while one may not entirely endorse the suggestion of Giotto in Rousseau's work, he certainly was original and virile in his work. The little landscape shown, while painted in almost flat tints, has undoubted strength and charm. It will require some study and education to appreciate the figure work, "Mother and Child," and it is always puzzling to know why Rousseau and his school thought and think it necessary to pick out ugly types.

Paintings by Boudin.

Some 23 examples of the delicate and dainty art of the French landscapist, Boudin, are on exhibition at the Durand-Ruel Galleries, 5 West 36 St., through the coming week. These have been chronologically arranged, from the the gray-toned "Environs de Bordeaux" and the "La Plage de Berck" of 1876, through typical examples produced in 1878, '80, '82, '90, '93, and '94 to the two alluring Venetian scenes, "La Salute" and "Le Quai des Esclavons" of '95. The tenderness and delicacy of Boudin's art, and above all its rare atmospheric quality, are well shown in all these examples. There is a strong suggestion of Daubigny, not only in tender color and tone, but in subject and sentiment, in "Les Bords de la Touques," painted at Trouville in 1890. The display is one of the most attractive this house has ever made.

McComas at Macbeth's.

Eighteen watercolors by Francis J. McComas, of the Navajo country of the Southwest, are on view at the Macbeth Gallery, No. 450 Fifth Ave., through Nov. 30. The artist, who is a native of Australia, removed to California at

an early age, where the old Spanish town, the cypress trees and the great forests made a strong appeal to his poetic nature. Since his first exhibition in San Francisco several years ago, the artist has traveled extensively both here and abroad. He showed some pictures at Knoedler's, New York, some years ago. He paints in the open and the pictures in the present display reflect months spent in the "Bad Lands," on the deserts, and among the Indians of the Southwest.

Mr. McComas is essentially a colorist and paints con amore the brilliant, high color and limpid atmosphere of the Southwest. He has a dramatic touch also in his work, and has translated the great cliff and rock formations, made familiar by such painters as Albert Groll, Mathias Sandor and others, with evident facility and keen appreciation. He handles the lighter medium also with facility and uses almost entirely pure wash. Notable for their color are the examples entitled "Arizona," in almost flat tints; "The Wall," "The Wide Open," "Mariano," "Cedars of the Desert" and the "Orange Mesa." Altogether a fresh, vigorous and unusual display.

Portraits by Koppay.

An exhibition of portraits by Jozai Koppay, a pupil of Hans Makart and a follower of Lenbach, whose work is well known in this city, opened at Knoedler's 355 Fifth Ave., on Monday and will continue there through next week. There are some ten portraits, all of which are painted in a dashing, at times too theatrical a manner, but all of which evidence unusual technical skill. The clou of the display is a dramatic presentation of Miss Emily Grigsby, who is depicted at full length, standing, with a landscape background. The pose and presentment of the fair subject gives an effect of boldness not over pleasant, but the drawing, modeling of the face, and especially the handling of the light stuffs which form the gown are certainly skillful. More pleasing is the three-quarter length seated picture of Miss Auerbach, sweet in expression, with details beautifully painted. There are two full length standing portraits of children, each child presented with a well painted dog, and both good studies of childhood. A three-quarter length standing portrait of Count van Schornborn in a hunting costume is effective. But the best portraits, as portraits, in the display are the three-quarter length standing presentments of Baron von Hengelmuller, the Austrian Ambassador at Washington, and of Mr. Charles Phillips. The portrait of the Baron shows him in his official costume with a large cape overcoat half way thrown back, and that of Mr. Phillips depicts him in a brown morning costume. The qualities of Mr. Koppay's art are virility and dexterity of draughtsmanship and brush work, and skillful handling of pigment. His color scheme is close to that of Lenbach. He paints thinly, but with unusual dash.

Woman's Art Club Display.

The annual Woman's Art Club exhibition of water colors, pastels and miniatures at the Katz Galleries, 103 West 74 St., is dignified in aspect and a decided improvement over any yet held by this organization. Of the thirty-one examples shown, the most striking are a water color by Adelaide Deming, broadly painted and strong and fine in color; two characteristic examples by Emma Lambert Cooper, "The Bend in the Road," a poetical landscape, tender and with nice atmospheric qualities, by Shirley Williamson, showing

rapid strides in the work of this artist, and "Malpeque Church," by M. J. Streen, is a faithful rendering of the subject. "Happy Day," by Mary Langtry, is rich in color. "The Basket Maker's Home" is a characteristic water color by Alethea Hill Platt; Georgia Timken Fry is represented by a good sheep picture, "Return of the Flock;" Clara McChesney sends two charming pastel portraits, interesting, well drawn and cleverly handled. "Little Brother" and "Portrait of a Child," by M. O. Kobbe, are faithful in their rendition of childish character and well drawn. There is a good still life by Edith Penman, and a strong, fine water color by Rhoda Holmes Nicholls.

Mable Welch is represented by two dainty and charming miniatures, and a flower piece by Grace Fitz Randolph is a nice bit of color, ably executed.

By invitation of the club the following artists have sent examples: May Wilson Preston, three clever sketches; Martha W. Baxter, two good miniature portraits, and Florence Thaw, a group of portraits.

PHILADELPHIA.

The collection of Old Masters loaned by Mr. V. G. Fischer, of Washington, D. C., which has been on exhibition at the McClees Galleries, will be removed to-day.

The features of the collection are two splendid Van Dycks, portraits of Charles Lord Herbert and Charles Lewis, Elector Palatine, which have already been noticed in these columns. George Norland is represented by his "Stable Interior," which was shown some time ago at the National Gallery, London. There is an important Rubens, "King David and the Elders;" it is a small canvas and comes from Lord Darnley's collection. Of particular interest is a small panel by Cranach, representing the "Great Elector." There are other paintings equally important and interesting in this collection.

The annual exhibition of the Water Color Club at the Academy is meeting with deserved success. The exhibition this year is the best ever held. A feature of the display is a group of water colors by the late Winslow Homer, and includes his "Listening to the Voices from the Cliff." Alexander Robinson, who will return this month from a European sketching tour, is also represented by a group from Bruges. Charles Warren Eaton is represented by his "A Venetian Night;" and Charles H. Woodbury by several striking marines. Thomas Anshutz contributes a portrait of "Mother and Daughter."

Other good works are by Mary Cassatt, Hugh H. Breckenridge, Edward Dufner, Alice Schille, Sergeant Kendall, Joseph Pennell, Violet Oakley, Will Quinlan, Jessie Willcox Smith, Cecilia Beaux and others.

SAN FRANCISCO, CAL.

An interesting event in art circles will be the formal opening, at an early date, of the new galleries recently completed by the Art Association to exhibit the collection of pictures given to this city by Mr. Emanuel Walters, which numbers nearly 200, and contains examples of Corot, Constable, Daubigny, Dupre, Mauve, Verboeckhoven, Troyon and other foreign artists. Among the water colors and pastels are works by Alma Tadema, Dore, Landseer and Rosa Bonheur. There are three drawings by Millet, two by Rousseau, and others by Jacques and Fortuny. At the Rabjon & Marcom gallery are an attractive picture by John Stanton, "Off the Coast of Brittany," two by Redmond, "Santa Clara Oaks," and one by Lucille Joullin, "A Spanish Song," which has won much favor.

BOSTON.

Messrs. R. C. and N. M. Vose will shortly place on exhibition in their galleries paintings by Hermann Dudley Murphy and Augustus Vincent Tack.

Mrs. "Jack" Gardiner opened Fenway Palace to the public early this week. The attendance was large, but made up mostly of women and girls. Two additions are on view which had not been seen before, one, the "Persian Princess," of Gentile Cellini, which Mrs. Gardiner has owned for several years and which is dated 1400, and the other the figure in stone of a warrior, said to have come from a private chapel in Spain, and which probably dates from the time of the Crusades.

Mr. Henry Clay Frick, of Pittsburg and New York, will exhibit his collection of fifty famous pictures in the Fine Arts Museum for a fortnight, beginning December 1. The display will include the last Rembrandt purchased by Mr. Frick, "The Polish Cavalier," described in a recent issue of the *American Art News*.

CHICAGO.

A collection of fifteen representative examples of the work of Leon Dabo is on exhibition at the Reinhardt Galleries. "The Ocean," one of his best works, has well-painted clouds over a calm sea; "Fete de Nuit," a nocturne, is charming in rare blues, greens and violets; the other canvases are equally interesting and effective. The exhibition will continue through December 3.

Wedworth Wadsworth is showing thirty-two of his canvases in the galleries of Marshall Field & Co.

A new gallery, devoted to American paintings exclusively, has been opened at 10 Monroe Street. Mr. James Kelly, formerly with Thurber's and Moulton and Rickett's, is in charge.

CLEVELAND.

William Taylor & Co. are showing in their galleries fifty-eight paintings by Alexis J. Fournier. Landscapes predominate. The artist is most influenced by Daubigny and Constable. This is noted in the two striking canvases, "Snow in France," which recalls Daubigny's red-roofed village with winter sky as a background, and "Autumn Afternoon," with its curled clouds and velvet turf.

NEW BRITAIN, CONN.

At the recent exhibition in the Talcott Art Gallery, William F. Brooks showed a series of water colors, etchings and drawings, in addition to his architectural specimens, which were given favorable notice. Two of his water colors were much admired, a "Clovelly Scene" and a "Sea View" in Cornwall. Oliver Wiard had a number of pencil drawings, water colors, and etchings made during his studies abroad; most of the latter are of Italian architecture.

HARTFORD, CONN.

The first annual exhibition of oils and sculpture by the Connecticut Academy of Fine Arts opened in the annex of the Wadsworth Atheneum, Nov. 21, and will continue to Dec. 5.

Among the pictures loaned are: landscape, by Albertus E. Jones; "Autumn Afternoon," by Charles E. Porter; "Midsummer Night's Dream," by Ruel Crompton Tuttle; "Venice," by William Gedney Bunce; "Brother and Sister," by Lydia Field Emmet, and "Oaks on Cream Hill Farm," by John Niemeyer. Among the sculptures are: "Englewood," by Albert Entress; "The Spirit of Prophecy," by Louis A. Gudebrod, and the "Lame Horse," by Solon H. Borglum.

Exhibition Calendar for Artists

ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.
Oils, water colors, pastels, miniatures, black and white (including engravings) and small sculptures by American Citizens ONLY. Works previously exhibited in Italy not eligible.

Entry cards must be sent to Secretary, 421 Chestnut St., Philadelphia, Pa., before Jan. 9
Works must be sent prepaid and marked "For Roman Exhibition," to Budworth, 424 W. 52 St., N. Y. C. Jan. 20-23
Opening of exposition Mar. 27
Closing of exposition Nov. 1

ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.

Twenty-sixth annual exhibition.

Entry blanks must be received by Dec. 27
Exhibits received Jan. 12, 13
Annual Dinner Jan. 27
Reception Jan. 28
Opening of exhibition Jan. 29
Closing of exhibition Feb. 18

IN AND OUT THE STUDIOS.

Howard Pyle together with his family sailed on Tuesday for Italy. He has closed his studio at Wilmington, Del., and will open one in Florence, where he will be kept busy for some months.

The St. Louis Museum recently purchased Cullen Yates' important canvas, "In the Harbor." Mr. Yates is at present in his Van Dyck studio, but is planning to paint some early winter subjects at Shawnee, Pa., where he has recently built a studio.

Julian Story, the artist, with his wife and infant son, arrived on the Hamburg a few days ago. He has sold his villa at Vallambrosa, near Florence, and intends to open a studio in California. He has a number of orders for portraits.

S. Montgomery Roosevelt, who spent the summer at his Paris studio, has taken a studio in the Sherwood, where he expects to fill several portrait commissions. A successful portrait painted by this artist during his stay abroad was of Mr. Louis Gilot, vice president of the Engravers' Society in Paris.

Timothy Cole, who for many years has been abroad devoting his attention to engraving masterpieces in the galleries of France, Spain, Belgium and other art centres of Europe, has, since his return, taken up the same line of work among American artists, both in private and public galleries.

Miss Daisy King has taken a studio in the Holbein where she is at work on a bas relief portrait of the late Dr. Arthur Lawrence for St. Paul's Church at Stockbridge, Mass. Miss King's charming portraits have been well known for some years. She is also extremely capable in modelling large groups which show strength and originality.

At her studio, 31 West 68 St., Mrs. Edith Prellwitz is painting an important allegorical figure composition representing Dawn.

J. Scott Hartley is modelling a medal for the U. S. Steel Corporation which will be awarded in recognition of discoveries pertaining to steel industries.

A statue of General James Oglethorpe, by Daniel Chester French, was unveiled at Savannah, Ga., Nov. 23. The statue, which was erected in Chippewa Square, is of bronze, placed on a pedestal of Knoxville marble, and is representative of the founding of the colony. The corners of the pedestal are decorated by lions, which hold shields bearing the coat of arms of Georgia. The architectural setting is by Henry Bacon, architect.

An exhibition was held last week at the Henri School of Art, showing the work of students during this season. Over one hundred examples were shown—the work of students in the life, portrait and composition classes. Among the most promising pupils are J. C. McPherson, whose strong fine portrait is worthy of mention. P. S. Stafford was well represented by an excellent figure piece, and Miss Amy Londoner, whose composition picture was decidedly original.



COAST NEAR STANN. By Frederic k J. Waugh.
At Macbeth Galleries.

Two good examples of the work of Homer Boss are on view at the National Arts Club. One, the property of the club, "Young Woman in Blue and Gold," is a strong work, of excellent draughtsmanship and good color. At his studio in the Broadway Arcade he is busy with portrait work.

Pierre Cheron, who spent several years away from New York, has taken a studio in the Broadway Arcade, where he intends to remain permanently. At his studio there are some excellent examples of sculptured works. The model for a monument to Peter Stuyvesant shows good proportions, considerable study, and is a splendid work of art in every way. There are also two fountain designs, graceful and original. Mr. Cheron recently designed the silver services for the battleships Oregon, Indiana and Louisiana. He designed the famous magnolia vase which belongs to the Metropolitan Museum. Examples of his work are also in the National Museum at Munich. He is a student of the National Academy of Design.

At his studio, 119 West 42 St., Wilhelm Funk is painting a portrait of Miss Polly Powers, 5 years of age, a delightful portrayal of childhood, in which the artist has caught the character of the little girl in a charming pose. The color for which his work is so well known is charming. His portrait group of the three grandchildren of Mr. H. H. Rogers is still at the National Arts Club, where it will remain for a few weeks. This important work is said to be one of his best; the graceful grouping of the subjects and the original composition are decidedly noteworthy.

Miss Helen Rich gave a reception at Mr. Funk's studio yesterday, so that her friends might see her portrait, recently painted by the artist, in which the subtle modeling of clear fresh tones are aptly brought out by a well painted and luminous green gown. Mr. Funk expects to hold an exhibition in January at one of the leading galleries.

The Maratta Law of Color.

H. C. Maratta, who has discovered a new palette of colors, will give a demonstration and lecture daily through this month, on the use of artists' oil pigments prepared according to the Maratta Law of Color, at the Palette Art Co., No. 56 East 23 St.

AN ENGLISH SCULPTOR HERE.

The English sculptor, Frederick Lessore, has arrived and is working under the auspices of the Cottier Galleries, 3 East 40 St., where some specimens of his work and photographs of other work can be seen. The sculptor has had a most successful career in England, and his work always commands attention in the Royal Academy and other exhibitions there. He has made a most successful bust portrait of the late King Edward, and among others of his better known works are "The Tambourine Player" and "Pan," the last shown at the Royal Academy in 1908. At the Cottier Galleries there is now a portrait bust of Lockwood De Forest, the artist, recently executed by Mr. Lessore, well modeled and admirable in expression. The sculptor is especially happy in his rendering of expression.

MURAL BY C. Y. TURNER.

C. Y. Turner's recent decorative painting, "The First Trial by Law in Mahoning County," has been on view in the Vanderbilt Gallery at the Fine Arts Building, 215 West 57 St. It is a historic canvas, illustrating the trial of an Indian for the murder of a white man.

The composition, which is strong and ably rendered, contains several figures, two of them portraits of lawyers who conducted the case. The decoration is intended for one of the court rooms in the Mahoning County Court House at Youngstown, Ohio.

CORRESPONDENCE.

Brown on Optical Laws.

Editor the *American Art News*,

Dear Sir:

I awake from my Rip Van Winkle sleep in the Catskills to find, in your issue of November 12, as well as in various other New York newspapers, that some of my pictures recently exhibited at the Katz Galleries were considered by some observers to be keyed too dark and too "close."

It was the lack of sufficient illumination, in these dim November afternoons and in a gallery intended for black and white engravings, that caused them to appear so. And in justice to these pictures, as well as to those of many another man similarly situated, I hope you will allow me space in your friendly columns to call attention to the fundamental physical fact that neither the closeness of the colors, nor that of the values, nor the lightness of the key, nor even the definition of the form is, or ever can be, a fixed thing. Exactly to the degree that the light upon a canvas is reduced, exactly to a corresponding degree are color-intervals, value-intervals, the lightness of the key, and definition of forms reduced. The picture is on the way to being smothered—to extinction.

Most pictures are crass and crude in color and value, and so it comes about that in dim religious lights these pictures are actually improved. But in this same light, pictures in which the delicacy is put there by the artist and not by the man that manipulates the gallery curtains—such pictures are correspondingly injured.

I decline to be saddled with the responsibility for the laws of optics, and while I can paint a picture to suit any light, neither I nor any other can paint one to suit all lights.

This is a question much in need of attention and did space permit, I should give myself the pleasure of further discussing it here. I cannot, however, do more than remark upon the almost universal confusion in the public mind between the nature of a wall decoration and an easel picture. In the former, since the place and light are fixed, the artist must adapt his picture to the light that is—if he wants to see the picture he paints: in the latter, on the contrary, it being manifestly impossible for the artist to adapt his picture to an unknown light, he paints it independently and its owner must adapt the lighting to the picture that is—if he wants to see the picture he owns.

Very sincerely yours,
Bolton Coit Brown.

Woodstock, Ulster Co., N. Y.
Nov. 21, 1910.

ART WORKERS' CLUB.

The Art Workers' Club annual Christmas sale will take place at their club rooms, 224 West 58 St., on December 8 and 9. An unusual effort has been made by members and patrons to make this their most successful sale, and many unique articles have been added to the well known list of artistic novelties heretofore shown. Several well known artists have donated sketches, and a number have colored renaissance busts and medals. All sorts of dainty and useful fancy articles will be shown, also brass work, illuminated texts, frames, etc., and, in addition, many practical articles for studio use, such as painting aprons, etc. The club will be grateful for any contributions sent by artists who have enjoyed its usefulness.

MARRIED.

Meyrowitz-Rice.—On Nov. 19, at 5756 Madison Ave., Chicago, Ill., by the Rev. Edward Harvey Curtis, Jenny Delony Rice and Paul Alexander Meyrowitz.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.
CHARLES M. WERNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.	
American Woman's Club	49 Münchenerstrasse
Ed. Schulte	75 Unter den Linden
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale
LONDON.	
American Express Co.	Haymarket St.
Allied Artists' Ass'n	67 Chancery Lane
W. M. Power	123 Victoria St., S. W.
MUNICH.	
Galerie Heinemann	5, Lenbachplatz
PARIS.	
American Art Students' Club	4 Rue de Chevreuse
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Co.	31 Boul. Haussmann
American Express Co.	11 Rue Scribe
Cercle Militaire	49 Avenue de l'Opera
Crédit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	2 Place de l'Opera
Munroe et Cie.	7 Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel
Lucien Lefebvre-Poinet	2 Rue Brea

NO FRAUD IN THIS CASE.

Through an inadvertence in our last issue, we cited the case of J. T. Clarke vs. C. C. Ruthrauff and Mrs. Mary Bacon Ford, under the heading "Art Frauds Should Cease," in connection with the case of Eugene Zimmerman vs. Cooke's Auction Rooms.

It appears on investigation that the Clark vs. Ruthrauff-Ford case was not one in which any fraud was charged, but was simply a suit for participation in profits, in which the plaintiff alleged, and the defendants denied, a contract.

There has been no trial of the case as yet, but the plaintiff has been ordered by the Court to make more certain and definite his bill of complaint, his allegations being too vague.

It was not our intention to reflect in any way upon the character of Mr. Ruthrauff or Mrs. Ford, or upon the validity of the transaction in question, and we make this correction with much pleasure, as it is not our custom nor wish to reflect unjustly upon anyone.

A VERONESE FOR MUSEUM.

The acquisition by the Metropolitan Museum of a superior and thoroughly typical example of Paul Veronese is an occasion for congratulation and felicitation. The canvas, a reproduction of which appears on our first page, is one of great beauty and is in a state of remarkable conservation. It is understood that the price paid by the Museum for the picture, while not a high one when its beauty and authenticity are considered, is the second highest the Institution has ever given for a picture, old or modern. The large Rubens, "The Holy Family," for which the late James Henry Smith paid \$50,000, was presented by him to the Museum, and the late Cornelius Vanderbilt, also presented to the Museum the Meissonier "Friedland-1807," for which he paid \$66,000 at the A. T. Stewart sale.

The coming of the Veronese to America, and its sale to the Museum are chiefly due to the enterprise, experience and discernment of Mr. T. J. Blakeslee, who brought the picture from London, where he found it last summer and offered it to the Museum and to him should be extended the thanks of the friends and supporters of the Metropolitan and of all art lovers in the United States.

THE ROMAN EXHIBITIONS.

The news which comes to us by cable this week from Paris, to the effect that the French Government will take no official part in the International Exposition of Art in Rome, to open next March is disturbing to those who had hoped that this display would be the greatest and most truly international one of art ever held. While modern French art has not progressed of late years, the announcement that the Salons will not participate in the coming display, and that the only representation of French art will be one of small groups of painters, organized by an individual, is significant, and we fear will discourage other countries from making their best efforts for a worthy and representative showing of their native art for the influence and leadership of France in any such enterprise or event counts for much, and its loss will be greatly felt.

LATE NEWS ITEM.

As the *American Art News* goes to press it is reported that the Metropolitan Museum has recently purchased two important and valuable old pictures in addition to the fine example of Paul Veronese, secured from the Blakeslee Galleries. Further mention will be made next week.

MEXICO.

The Spanish art exposition held in Mexico City closed recently. The exhibition was very successful; many of the exhibits were sold, and \$10,000 was taken in as entrance fees. Many of the sculptures have found new homes in this city. The Chinese Ambassador to the Centennial was one of the largest purchasers, and Governor Guillermo de Landa y Escandon, also figured conspicuously as a purchaser.

The works of Sorolla were the feature of the exhibition. His "Valencia Barque" was sold for \$2,000.

OUR SCRAP BOOK.

Copies of Kit-Kats.

A copy of the original edition of the series of forty-eight portraits of the members of the Kit-Kat Club, done from the paintings of Sir Godfrey Kneller, by I. Faber, and sold by Jacob Tonson at the Golden Head in Bloomsbury Square, London, 1735, was auctioned off at Anderson's on Nov. 9. It is said to be the first copy of this volume, in boards, to come into the public market in America.

It contains brilliant impressions of the mezzotint portraits. Complete copies of this notable work are difficult to obtain, owing principally to the fact that many of them have been broken up for the portraits, each of which is detachable and can be framed separately. These portraits are guaranteed likenesses of some of the most eminent political and literary persons of the period. The work is dedicated to Charles Seymour, Duke of Somerset. Among the portraits are those of Sir Godfrey Kneller, John Churchill, Duke of Marlborough; Charles Lord Cornwallis, William Congreve, Charles Lennox, Duke of Richmond; Joseph Addison, Sir Richard Steele, Sir John Vanbrugh, Robert Walpole, Earl of Oxford, and Charles Howard, Earl of Carlisle.

The club took its name from Christopher Cat, who in 1703 kept a tavern with a sign of the "Cat and Fiddle," in Shire Lane, near Temple Bar, where, according to Dr. King in his "Art of Cookery," Cat was "immortal made by his pyes" of mutton. The generally accepted story is that the "Kit-Cat Club" was founded in 1703 by leading members of the Whig Party in this tavern, and that when Cat moved to the Fountain Tavern in the Strand the club went with him. In the summer the meetings were held in the Upper Flask Tavern on the edge of Hampstead Heath.

Occasionally the club met at Jacob Tonson's house at Barn Elms. It had a room built for its reception, and the walls were adorned with its portraits. As it was not lofty enough for pictures of the ordinary size, Sir Godfrey Kneller made use of a smaller canvas, which has ever since been called "a Kit-Cat."

Many of the artistic fraternity have forgotten the dimensions of a "Kit-Kat" canvas, a designation once frequent, but now rarely heard, and the great majority are quite ignorant of the origin of the term.

As the dimensions of the "Kit-Kat" canvas are not specified, it is here given as 28x36.

Sir Godfrey Kneller was born in Lubbeck about 1648, studied under Bol and Rembrandt, visited Venice in 1672, and two years later went to England where prompt success established him permanently. During his distinguished career he had the honor of painting ten sovereigns, several of England, and Louis XIV, Peter the Great and the Emperor Charles VI. His general record and work shows, however, less genius than business capacity and mercenary methods.

It is recorded that he charged fifteen guineas for a head (\$78.75), twenty, if with one hand, thirty guineas (\$157.50) for a half, and sixty guineas (\$315) for a full length.

Although he lost twenty thousand pounds (\$100,000) by the South Sea speculation, he left an estate yielding two thousand pounds (\$10,000) a year. He was fortunate in long surviving Lely and Lawrence, who were abler painters. There's one story to his credit in regard to the former. When King Charles II sat to both painters at the same time, Lely, as the then more recognized, had first choice of positions. Kneller took the next best point of view, and "performed his task with so much expedition that he had nearly finished his piece when Lely's was only dead colored." Kneller died in 1723.

George Hitchcock, who is soon to have an exhibition of his work in several American cities is reported as saying that he has painted 300 pictures of Dutch flowers, 299 of which he sold. This reminds me of a chat many years ago with Rogers, the sculptor, in his

studio in Rome, where a statue of his "Nydia" was being completed by a workman. He stated it was the 301st replica he had sold and that the work was represented in every country of Europe and South America, and every State, but one, of our northern continent.

L'Ancien.

ART GALLERY TO PAY TAX?

The question whether or not the bequest of the late Mr. Arnot to the Arnot Art Gallery, of Elmira, N. Y., of the Arnot home, valued at \$25,000, and its contents, and an endowment valued at \$300,000, comes under the head of exemptions from the transfer tax law is to be decided by the higher courts. The date for the hearing of the appeal of the State Comptroller has not been fixed.

The joke seems to lie in the manner in which the property was conveyed in the will. By the terms of the will a private corporation is provided for, to be known as the Arnot Art Gallery. This public institution, and such the will demands that it be, still will be maintained and managed by a private corporation.

Whether the bequest of an educational or otherwise exempt institution to a private corporation is intended by the law to be taxed or to be exempt must be decided by the courts, and until that time it is likely the whole situation will be held up and the plans for the art gallery, as outlined in Mr. Arnot's will, delayed.

THE WINTER ACADEMY.

The winter exhibition of the Academy of Design will open at the Fine Arts Galleries in West 57 St. on Saturday, December 10, and will remain through Sunday, January 8, 1911. Varnishing day will be on Friday, December 9, from 9 a. m. to noon.

The Hanging Committee this year is composed of Alexander T. Van Laer, E. Irving Couse and Adolph A. Weynman.

CORCORAN GALLERY EXHIBIT.

The New York pictures requested or offered for the coming exhibition of the Corcoran Gallery, at Washington, which will open to the public December 13 next, were passed on by a New York jury at Budwerth's last week, and there are dire tales in circulation in the studios as to the rejection of an unusual number of offerings. The jury which passed upon the pictures for Washington was composed of F. D. Millet, W. Sergeant Kendall, E. W. Redfield, F. P. Vinton and L. H. Meakin.

WATER COLORS SOLD.

Twenty-three hundred dollars' worth of pictures were sold at the water color exhibition which closed last Sunday. This is a considerable advance over any previous year, and artists consider it an encouraging sign for the coming season.

Of the twenty-six canvases sold several brought very good prices. Walter M. Palmer's "Hazy Winter Morning" brought \$400; Charles P. Gruppe's "Gray Day in Holland," \$250; Taber Sears' "Hamilton Bay, Bermuda," \$115; Wm. J. Kaula's "Twilight," \$150; "A Night in Summer," by Adelaide Deming, \$300; "Clearing After Rain," by John Edwin Jackson, \$100; "Mt. San Jacinta," by Marion K. Wachtel, \$200; "Interior," by Louise West, \$60, and a "Mexican Smuggler," by Frank Tenny Johnson, \$150. Other artists whose canvases were sold were William B. Bridge, Marion H. Becket, Maud Hunt Squire, Jane Peterson, Ernest David Roth, Harriet Louise Hart, Harold M. Camp, Hilda Ward, and Genjiro Kataoka. There were other sales under \$50.

LONDON LETTER.

London, November 16, 1910.

I have good authority for believing that a new copyright bill will not only be introduced into the House of Commons this season, but will probably be rushed through and become law by the end of the year. The new bill will adhere in the main to the Berlin Convention. It establishes the term of copyright as life and fifty years after, or in the case of posthumous works, fifty years after first publication. Copyright dates from the creation of the work, and registration at Stationers' Hall is optional, but not obligatory. The first owner of the copyright is in the case of all works except those directly commissioned by another person, the author of the work, and the author can only transfer his copyright by an express agreement to that effect. After the copyright has passed from the author of the work, however, re-transfer of copyright accompanies sale of original, unless there is an express agreement to the contrary. This point will be debated and amendments proposed relating thereto.

American artists and publishers should note that the new bill reserves the right of the British Government to treat with non-union countries for adequate protection of British authors. It gives the British Government power to refuse to admit the works of the authors of such countries to any protection, or to give protection subject to such conditions as they may think fit to propose. These proposals are regarded here as highly satisfactory, although there are some minor points on which artists, authors and the trade are not in complete agreement. The Publishers' Association, the Authors' Society, the Allied Artists' Association and other organized bodies are considering certain amendments, and will probably either severally, or where possible, jointly, memorialize the Board of Trade and take whatever other steps are necessary to ameliorate certain provisions.

The most representative collection of the etched work of the Swedish master, Anders Zorn, ever shown in this country is now on view at Messrs. Connell's Gallery (47 Old Bond Street) and is proving a success, not the less astonishing because it is so well deserved. Although the exhibition has barely been open a week, so great has been the number of visitors that the first edition of the catalogue was soon exhausted. Zorn, of course, is a realist, a portrayer of actualities, but he is none the less one of the strongest artistic personalities in Europe and his plates are full of personal feeling and emotional power. Notwithstanding all the force of his hand, there is always refinement in the controlling mind.

Another interesting exhibition of etchings "By the Great Dutch and Flemish Masters of the 17th Century" is now open at Mr. Gutekunst's Gallery (10 Grafton Street, Bond Street). Fine impressions are shown of many of Rembrandt's most famous plates, and to many visitors a touch of novelty will be provided by the sensitiveness as well as strength of line in the etchings of Paul Potter and Bakhuizen. Other exhibits include interesting prints by A. van Ostade, F. Bol and S. de Vlieger.

The exhibition of paintings by Cezanne, Gauguin, Van Gogh and other modern French painters of advanced tendency is drawing crowds of visitors to the Grafton Galleries and producing the acute controversy which was foreseen. It has received semi-official recognition in that the Rt. Hon. L. V. Harcourt, M. P., is among the patrons. Mr. Harcourt has just been promoted to the Colonial Secretaryship, and his position as First Commissioner of Works, our nearest approach to a Minister of Fine Arts, will now be filled by Earl Beauchamp.

INTERIOR DECORATION

The Age of Oak.

In the "Age of Oak," a work on early English furniture, by Mr. Percy Macquoid, the author dwells at length on the beauty and extravagance of the Elizabethan and Jacobean periods. He says: "Indulgence in luxury at this period, consequent on a less dignified state of morals and manners, encouraged customs that in earlier and more austere times were considered undesirable."

The reckless extravagance displayed at this time in the upholstery and embroidery of furniture is unparalleled in our history. In a letter from John Chamberlain to Mrs. Alice Carton, written February 4, 1612, we read: "About

with more especial advantage to the formation of a harmonious architectural scheme, or is better adapted to the purposes of those who strive to blend together the room and its contents by surrounding their furniture with its contemporary panellings, screens and chimney pieces, thus cementing, as it were, the one with the other."

The scarcity of genuine examples of the Elizabethan and Jacobean periods is responsible for their great advance in price. The supply, however, is by no means exhausted, and the old Manor-Houses, the Moated Granges, and even the farm houses of England are continually rendering up their treasures to the



QUEEN ANNE CABINET BUREAU
at Cooper and Griffiths Gallery.

this day se'nnight the Countess of Salisbury was brought abed of a daughter, and lyes in very richly, for the hangings of her chamber being white satin, embroidered with silver and pearl, is valued at fourteen thousand pounds."

It is the English oak furniture that has the most artistic quality. In design and workmanship it depicts the creative ability of the craftsman of the time, in which he took advantage of every natural beauty and characteristic that oak afforded.

The most notable examples of English furniture are those which were executed between 1600 and 1675. "The growing conviction that fine examples of old furniture should not be considered as detached entities or apart from the position they are intended to occupy has been a contributory impulse towards the acquisition of Elizabethan, Jacobean and Stuart furniture. None other lends itself

persevering seeker after these alluring relics of a bygone time.

It should also be remembered that the fashion set by Sir Horace Walpole in the 18th, and again by Sir Walter Scott in the early 19th century, for so-called "Gothic" surroundings, resulted in the extensive manufacture of new, out of genuine old, oaken furniture. Thus there are sideboards fashioned out of chest fronts and buffets which have enough of the genuine about them to deceive the expert; yet neither in any way represents the period to which it affects to belong.

A RARE PRINT.

An item of interest to those who love to delve into old book stores and print shops comes from Paris, to the effect that a print of Corot's "Labreuve" had been picked up at one of those places for one franc, and later on was sold at the Hotel Drouot for 400 francs.

PARIS LETTER.

Paris, November 16, 1910.

The tenth annual exhibition of the Société des Peintres-Graveurs Français is open at the Galerie Devambez. This society is the strongest of its kind in France, as it is composed of the best known etchers of to-day, and is international in so far that it includes foreigners as corresponding members. But unfortunately this year's exhibition is not representative, although many good works are to be seen. Such good men as Cottet, Rodin, Raffaelli, La Touche, Zorn, East and Israels are not exhibiting. It must certainly annoy Americans visiting this show not to find something better by their fellow countrymen.

One of the honorary presidents, Bracquemond, exhibits two prints in his characteristic manner, a well executed still life of a hare, with a delicate landscape, and an avenue of tall trees. Le Gros shows four prints, two of which are very Rembrandtesque, the "Birth of Christ" and a landscape with three large trees.

Auguste Lepère, with seven prints, is well represented, "L'Eglise de Jouy," bought by the State, has beautiful atmospheric light effect, with rich darks in the foreground. "Retour du Marché à St. Jean-de-Mont," is a delightful silhouette, with a fine feeling of distance; Eugène Béjot's "Le Pont des Arts," bought by the State, is decorative.

Louis Legrand is effective in several dry points. A. Baertsoen shows only one, but a very fine delicate subtle line etching, "Reflets." Frank Brangwyn has three large prints in his accustomed manner.

Joseph Pennell exhibits twenty prints, the most interesting, "Hail America," "Mists from Morning" and "Charing-Cross Bridge from My Window." Several subjects from Prague are by T. F. Simon. Frank Boggs, with six very sketchy prints, is effective, and George C. Aid is happy in his "Cathédrale Ste. Cécile."

At Chaîne and Simonson's, Mlle. Andrée Karpelès has an exhibition, Indes et Cachemire, of pictures and sketches which give a faithful impression of the life and brilliant atmosphere of the East. For the most part figure subjects have been chosen by the artist as the means by which she could best express the characteristics of the peculiar nature of that country. These figures are painted in all conditions of effects of dazzling sunlight, out-door, interior and semi-covered daylight propositions.

From the portrait or single figure landscape to marine, Mlle. Karpelès exhibits no want of variety in the treatment of her subjects for composition and design, and in many there is a fine feeling of decoration. One might imagine the color is perhaps a little low in tone, but this has not hindered the artist from expressing the many emotions of color in atmosphere to a blistering heat. To mention only a few, most interesting are "A la porte d'un vieux cimetière," effect of eastern veiled figures descending a flight of steps; "Celui qui craint Allah," an outdoor covered lighting; "Sonemale," a medallion of a profile head in rich low tones; "Profullia," a dancing girl peculiar to Eastern customs and "Maraichères des jardins flottants," two squatting figures silhouetted against low-toned water.

John Russell has been holding an exhibition in his studio of a few of his paintings, a collection of figure compositions, which he will soon take to America with him to exhibit in some of the large cities. Mr. Russell is a close student of nature, his chief delight is the human side of things, something instantaneous with sparkle. Able with his brush, he is none the less a keen observer of character. Three of the portraits in his collection are of Max Bendix, the violinist; Wm. T. Guard, of the Metropolitan Opera and 1909 Salon portrait of Major Delop.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Bonaventure Gallery, 5 East 35 St.**—Artistic bookbinding to Dec. 3.
- Brooklyn Institute of Arts & Sciences, Eastern Parkway**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Durand-Ruel Galleries, 5 West 36 St.**—Paintings by Boudin to Dec. 3.
- E. Gimpel & Wildenstein, 636 Fifth Ave.**—Duke of Rutland's collection of drawings by masters.
- Folsom Galleries, 396 Fifth Ave.**—Watercolors by W. L. Palmer to Nov. 30.
- Katz Galleries, 103 West 74 St.**—Woman's Art Club display to Dec. 3.
- Knoedler Galleries, 355 Fifth Ave.**—Portraits by Jozai Koppay to Nov. 30.
- Metropolitan Museum, Central Park**—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum**—Special exhibition of Oriental rugs.
- Macbeth Gallery, 450 Fifth Ave.**—Watercolors by Francis J. McComas to Nov. 30.
- Montross Gallery, 550 Fifth Ave.**—Paintings by Jules Guerin to Nov. 26.
- National Arts Club, 119 East 19 St.**—Books of The Year to Dec. 2.
- New York Water Color Club, 215 West 57 St.**—21st Annual Exhibition, to Nov. 20. Admission, 25 cents.
- New York Yacht Club, 37 West 44 St.**—A loan collection of marine engravings and prints to Dec. 17. Admission by card.
- Partridge, Lewis & Simmons, Plaza Hotel**—Exhibition of historic old English period furniture, paintings, antiques, etc.
- Photo-Secession Gallery, 291 Fifth Ave.**—A loan collection of lithographs to Dec. 8.
- Powell Gallery, 983 Sixth Ave.**—Thumb box sketches by prominent women artists, to Nov. 30.
- Arthur Tooth & Sons, 580 Fifth Ave.**—Recent etchings by H. Dudley Fitton.
- Scuola Gallery, 59 West 39 St.**—Water colors by Miss Helen Loomis.

EXHIBITIONS NOW ON.

(For reviews see page 2)

AUCTION SALES.

- American Art Galleries, 6 East 23 St.**—The T. B. Clarke collection of early English furniture, Dec. 1, 2, 3 at 2.30 P. M.
- Anderson Auction Co., 12 East 46 St.**—The library and art collection of Mr. George Bentham, Nov. 28, 29 at 2.30 P. M.
- Part II of the collection of art objects of Mr. George Bentham, Nov. 30 at 2.30 P. M.
- A collection of fine prints, Nov. 29, 30 at 8.15 P. M.
- The library of the late Alonzo W. Porter, Dec. 1 at 2.30 P. M. Dec. 2 at 2.30 and 8.15 P. M.
- Fifth Avenue Art Galleries, 546 Fifth Avenue**—Superb Colonial and Old English furnishings from the mansion of Wm. Temple Alston, of Charleston, S. C., Dec. 1, 2, 3 at 2.30 P. M.

AROUND THE GALLERIES.

A special exhibition of artistic bookbinding will open at Bonaventure's Galleries, 5 East 35 St. (opposite Altman's) today, to remain open for a week. The display will be in three sections. There will be modern bindings by such masters of the art as Bedford, Bretault, Chambolle, Duru, David, Joly, Lortic, Marius-Michel, Mercier, Noulhac, Riviere, Taffin-Leport and Zaehnsdorf.

The second section will consist of French books of the XVIII Century, including Baisers et les Fables de Dorat; Contes de Lafontaine, Edition des fermiers genereaux; Ovide Les Metamorphoses 1767; Querlon Les Graces; St. Lambert—Les Saisons; Voltaire—Romans et Contes, Edition de Bouillon; Suites Cochard Moreau pour les œuvres de Rousseau, and Longres, Daphnis and Chloe, figures du Régent.

Historical and famous bindings will form the third section. These come from the libraries of Louis XII, Henry II, Henri III, Canivarius, François II, Marguerite de Valois, Louis XIV, Louis XV, Mmes. Victorie, Adelaide, Sophie, de Pompadour, DuBarry; Marie-Antoinette, Duchesse d'Aiguillon, Colbert, Count d'Hoyen, Comtesse de Verrue, Anne d'Autriche, Richelieu, Napoleon, Josephine, Marie-Louise, Pauline Bonaparte, and Charles X.

In the fourth section are writing portfolios, coffrets, boites-livres, embroidered and silver bindings, Almanachs and miniature books, illuminated manuscripts (including three examples by Jerry), books of hours, etc., etc.

Mr. Emil Sperling, of the Kleinberger Galleries, No. 12 West 40 St., is showing a selection at the Galleries of "Old Masters," which have been selected with great care and skill from the stock in the Paris house. More detailed notice will be made next week of some of the more important examples.

The exhibition of watercolors by Jules Guerin, at the Montross Gallery, No. 550 Fifth Ave., continues to attract such deserved attention, and to draw so many art loving visitors, that it will be continued through next week and possibly longer.

M. Marcel Rougeron, the French painter and restorer, arrived from Paris last Sunday. M. Rougeron had expected to occupy this season the Studio Gallery of Miss Elsie De Wolfe, at No. 4 West 40 St., but Miss De Wolfe has been unable to move to new quarters as she had expected to do ere this, and M. Rougeron is again at his old studio and workshop, 450 Fifth Ave.

Among recent acquisitions by the Ehrich Galleries is a full length standing portrait of a young man, by Franz Pourbus the Elder, which is one of the most distinguished and effective examples of the painter and one of the best portraits of the time ever imported. The youth is depicted with face half turned towards the front of the canvas, a serious and refined countenance and the cheeks flushed with the rosy hue of health. He is clad in a rich and sober suit of black velvet and a small ruff, which frames his handsome head and rich golden hair and beard. There is a quality in the coloring of the face and hair, and the modeling which suggests Rubens at his best.

When in Rome last summer Mr. Ehrich found one of the thirty-seven portraits of Washington, by Gilbert Stuart, which follows closely the Athenaeum portrait, and is an unusually fine example. The canvas has never been relined. It is now on exhibition at the Ehrich Galleries, No. 463 Fifth Ave.

Messrs. Cooper and Griffith, No. 2 East 44 St., have just received a consignment of Wedgwood vases, plaques and medallions, with some additions made by James Tassie, eminent English craftsman, at one time in the shops of Wedgwood. Included in the recent importations of Wedgwood is an unusually artistic vase in red with black figures on a basalt pedestal. Messrs. Cooper and Griffith have been appointed agents for the well-known London dealer-collector, Mr. Frederick Rathbone.

Mr. Henry Reinhardt, of the Reinhardt Galleries of Chicago, is in town for a few days and is stopping at the Plaza Hotel. The engagement of his son, Paul Reinhardt, to Miss Baumgarten, daughter of Mr. Julius Baumgarten, is announced.

Mr. E. Dreyfous arrived on the George Washington last week and is now at his gallery, No. 582 Fifth Ave.

George Hitchcock, who recently arrived from Paris, will hold the first of a series of exhibitions of his pictures at the Knoedler Galleries, No. 355 Fifth Ave. The display will open next Saturday, Dec. 3. F. Hopkinson Smith will hold his annual exhibition of recent watercolors in the same galleries, from Dec. 12. An exhibition of miniatures, by Alwyn Williams, will open also at Knoedler's next Thursday, Dec. 1. A striking marble bust by Rodin, of Mr. Thomas F. Ryan, is now on view in the upper gallery.

The arrival of Mr. Emile Tabbagh, of Tabbagh Freres, Paris, was recently noted, as also the importance of the collections he has brought with him. These should, from their excellence and interest, make better known the Arts Musulman which have not as yet received the public tribute which are their due. The collection of Musulman art is being taken up more and more on this side of the Atlantic. It should grow, for the Musulman arts are among the purest in the world. Especially should be noted the Persian miniatures, the chef d'œuvres of which are comparatively little known. This is not due to the fact that they have not been and are not appreciated by artists and collectors, but because of the comparatively few good specimens which have been imported. A visit to the Folsom Galleries, 396 Fifth Ave., will be found most instructive, as Tabbagh Freres are there showing rare pieces from the collections that they have been forming for a number of years.

Robert W. Van Boskerck, who arrived from Paris last week, is now at his Sherwood Studio. Two of his recent landscapes are on exhibition at the Scott and Fowles Galleries, No. 590 Fifth Ave., where also is shown the portrait of President Taft, painted last year by J. Sorolla at the White House.

At the Kelekian Gallery, 275 Fifth Ave., there has been a re-arrangement of exhibits, which has greatly increased their attractiveness. Some rarely beautiful Persian potteries have been placed in cabinets and one, which contains some beautiful blue Rakka wares, will especially delight the connoisseur.

At the Macbeth Gallery, 405 Fifth Ave., the annual exhibition of small bronzes and watercolors will open some time next week, probably toward

the last of the week. The bronzes will be shown in the second gallery, and the watercolors in the outer gallery. A notice of the McComas watercolors appears in another column.

The next exhibition of the Folsom Galleries, 396 Fifth Ave., will be one of a group of American painters and will open about December 5. Sixteen and not two, as was stated in error last week, of the "Sheepshearing" series, by Walter Shirlaw, were sold by these galleries to the St. Louis Museum.

SILO LEASES OUTER GALLERY.

The Fifth Avenue Art Galleries have leased the superfluous outer gallery at No. 546 Fifth Ave. for a term of years to the millinery firm of M. and M. Koch, of Twenty-third St. The lessor retains free right of way through the store when altered to the art galleries in the rear. The millinery firm will remove to their new quarters in January next. It is understood that the rental will be \$25,000 a year.

EUROPEAN SALE.

The sale at the Georges Petit Galleries, 8 Rue de Seze, Paris, on December 5 to 8 inclusive, of middle age and renaissance art objects, Saxe, Sevres and Chinese porcelains, Della Robbia enamels, bronzes, sculptures, bibelots and tapestries from the Maurice Kann collection, is attracting the attention of collectors the world over. Orders will be received, to be transmitted by cable, at the American Art News Office, for execution at this sale.

ARCHITECTS DINE.

At the dinner of the Society of Architects, given last night at the Hotel Lafayette, it was announced that the Paris prize worth \$3,000 of the Society Beaux Arts Architects had been offered to the society, without solicitation, by Mr. William A. Reed. Formerly this prize has been provided for by Messrs. J. Pierpont Morgan, Lloyd Warren, Andrew Carnegie, and A. D. Juillard.

The winner of the prize of the Society of Beaux Arts is allowed to enter the first class of the Ecole des Beaux Arts without examination, and can spend three years in Paris. Among the students now in Paris finishing their course are: A. F. Adams, William Van Allen, and M. J. Schiavonni.

THE BEST ART MEDIUM.

AMERICAN ART NEWS.

Read by All Buyers and Collectors.

Exhibition of Historic Old English Furniture Plaza Hotel

PARTRIDGE, LEWIS & SIMMONS

(of 180 New Bond Street, London, W.)

ACHERISHED possession of the Spanish King Charles IV, was a magnificent Cabinet designed by Sir William Chambers, painted by the Royal Academician Sir William Hamilton and fashioned by the English craftsman Seddon.

It is now in the above Exhibition.

**C. & E. CANESSA**

NUMISMATICS

GREEK and ROMAN COINS

NAPLES NEW YORK PARIS
Piazza del Martiri 479 Fifth Ave. 125 Avenue des Champs-Élysées

SALES HELD NEXT WEEK.

Superb Old Furnishings.

No mansions in the south were noted for more elegant hospitality, more gracefully dispensed than Longview, near Georgetown, S. C.—the beautiful summer and plantation home, and Bay street, Charleston, where stood the spacious city residence of the Allstons, of South Carolina. Englehardt, of England, and other famous foreign miniaturists, and our own Sully and his contemporaries, begged sittings from the charming daughters of the house, whose wit, beauty and accomplishments were celebrated on both sides the Atlantic. Washington Allston, whose own art was one of the noblest influences in our greatest art period, was of this family of statesmen, scholars and men distinguished in belles-lettres, and Aaron Burr was among the celebrities connected with it by marriage.

The taste, culture and distinction of the Allston family was evidenced in the elegance of their entire surroundings brought with them from stately English homes and acquired here in Colonial times; the period cabinetry, the rich silver and silver plate, the rare old china and crystal, the fine bronzes and mirrors, and the choice marbles, made to order for them by such sculptors as Hiram Powers, the innumerable bibelots and other artistic objects assembled about them, all bore the fine impress of their cultured tastes.

The furnishings of both residences of the late William Temple Allston (as above) have come thence direct to the Fifth Avenue Art Galleries (546 Fifth Avenue) where, together with an amateur's collection of choice bits, and suites of rare old English and Continental porcelain, they will form a most interesting exhibit, opening Monday, November 28, and continuing on public view until sold by Mr. James P. Silo at unrestricted public auction on Thursday, Friday and Saturday afternoons (Dec. 1, 2, 3) at half past two o'clock each day.

Collector's Furniture.

The collection of English furniture formed by Mr. Thos. B. Clarke and owned by the Tiffany Studios, notice of which was made last week, was placed on view at the American Art Galleries, 6 East 23 St., on Thursday, and will be sold there by Mr. Thos. E. Kirby, of the American Art Association, next Thursday, Friday and Saturday afternoons, Dec. 1, 2, and 3, at 2:30 o'clock each day. The collection is an unusually fine one, and its specimens by the old masters of cabinetry of the XIII Centuries in England are each and every one most representative. Each piece has been passed upon by Mr. Luke Vincent Lockwood, the collector, who has prepared a profusely illustrated catalogue, and by Mr. Patrick Stevens, a recognized authority on the subject, and the Tiffany

**C. G. SLOAN & CO., Inc.**

Art Auctioneers

1407 G Street, Washington, D. C.

Correspondence and consignments solicited

Thursday, Friday and Saturday
Dec. 1, 2 and 3, at 2:30 o'clockFifth Ave.
Art Galleries546 FIFTH AVE.,
at 45th St., N. Y.
MR. JAMES P. SILO
Auctioneer.

THE ALSTON SALE
of Superb Colonial and
Old English Furnishments
from the city mansion in Charleston, S.
C., and the plantation of the late
WILLIAM TEMPLE ALSTON
Contemporaneously
An Amateur's Collection
of one hundred and twenty-five lots
of Rare and Interesting
OLD ENGLISH CHINA
Exhibition Commences, Monday, Nov. 28th.

**THE HENRI SCHOOL
OF ART**

Classes in Drawing, Painting and Composition under the
instruction of **ROBERT HENRI** and **HOMER BOSS**
Portrait Classes for Men and Women. Day and Evening
Life Classes for Men and Women. Composition Class.
Season of 1910-1911, September 19 to May 27
For Catalogue and all information address
HOMER BOSS, Director, 1947 Broadway, New York

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.
40% discount succeeding issues.

MISS ALETHEA HILL PLATT.
Classes in Drawing and Painting,
Van Dyck Studios,
939 Eighth Ave., New York.

FOR RENT.—Large studio, 30x50. Wood-
stock, Ulster Co., N. Y. North light.
Suitable for mural painter. Address E. de
Cordy Bracher, 349 W. 85 St., N. Y. C.

MISS ALIDA K. LOVETT.
Classes in China Decoration,
Tuesdays and Wednesdays.
Designs Made To Order.
Address 3 East 57 St.

ART CLASS.—Mr. Henry B. Snell will
conduct a painting class in the Van Dyck
Studio Building, 939 Eighth Ave., during
the winter months. For further particulars
address Miss Simpson, Studio 608.

Studios guarantee every piece offered
as authentic and of the periods stated.
The sale will be the largest and most im-
portant of the kind ever held in this
country, or anywhere.

Collection of Fine Prints.

The Anderson Galleries will also sell
a collection of engravings, etchings and
early lithographs on the evenings of No-
vember 29 and 30. The collection is
the property of an amateur.

Art Objects at Auction.

The collection of art objects owned by
Mr. George Bentham will be sold by the
Anderson Auction Company, No. 12 East
46 St., on the afternoon of Nov. 30.

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK



Dr. JACOB HIRSCH

Arcisstrasse 17
Munich, Germany

Greek and Roman

Antiquities

Numismatics

HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

H. VAN SLOCHEM

HIGH CLASS OLD MASTERS

477 FIFTH AVENUE, NEW YORK

15 RUE DE LA ROUCHEFOUCAULD, PARIS

TABBAGH FRÈRES8 Rue Rossini
396 Fifth Ave.PARIS
NEW YORK

Rakka and Persian Faience
Oriental Stuffs and Tapestries
Miniatures, Persian Mss., Glass

Two Libraries and Americana.

The Anderson Auction Company, No.
12 East 46 St., will sell on the after-
noons of November 28 and 29, the library
and art collection of Mr. George Bent-
ham. This sale includes rare and beau-
tiful edition of Chaucer, 1561; publica-
tions of the Bibliophile Society, Caxton
Club, Tudor Translations, Kelmscott,
Vale, Essex House and other presses.
Also a remarkable collection of the works
of James McN. Whistler, his letters,
association copies and books relating to
him.

On the afternoon of December 1 and
afternoon and evening of December 2
the same house will sell the library of
the late Alonzo W. Porter, and an im-
portant collection of rare Americana.

The Ehrich Galleries

PAINTINGS BY

"Old Masters"

OF ALL THE SCHOOLS

Special Attention Given to Expertising,
Restoring and Framing

Fifth Avenue and 40th St.
NEW YORK

The Folsom Galleries396 FIFTH AVENUE
Between 36th and 37th Sts.

Selected Paintings

Rare Persian and Rakka Faience,
Tapestries, Woodcarvings
and Ancient Glass

Paintings by

AMERICAN ARTISTS

Choice Examples always on View
Also a fine selection of Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York

M. JOHNSON BROWN & CO.
IMPORTERS

OBJECTS OF ART

17 West 31st St. New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK



Kelekian
OBJETS de COLLECTION

Rare Rugs, Egyptian, Greek
& Roman Antiquities, Per-
sian, Hispano-Moresque &
Italian Potteries, Gothic
Sculpture.

275 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
CONTINENTAL HOTEL - CAIRO

REMOVAL NOTICE

KATZ GALLERIES

are now located at

103 West 74th Street, N. Y.

(A few steps from old address)

PICTURE FRAMES

Original designs on hand to select from
for both Pictures and Mirrors.
Etchings, Engravings and Other Prints
Paintings and Water Color Drawings.

CLAUSEN ART ROOMS

621 Madison Avenue Near 59th St

HAVE YOU PICTURES TO LIGHT?

If so, we will guarantee to light them in a sat-
isfactory manner. We have made a special study
of this subject for years, and have lighted hun-
dreds of galleries and individual pictures. Full
information on request.

I. P. FRINK 239-241 West 24th Street
NEW YORK

Ye Peg Woffington Coffee
House

3 East 41st Street, near Fifth Ave.

A High Class English Restaurant

Galerie Kleinberger
 9 Rue de l'Echelle
 PARIS
 12 West 40th St., New York



Ancient Pictures
 Specialty Dutch,
 Flemish Schools

CHARLES
 251 Fifth Avenue, N. Y.
 EXHIBITION of fine old Elizabethan
 Jacobean, Queen Anne, Georgian
 and Adams Rooms.
 Tapestries, Early English Furniture
 Georgian and Adams Marble Mantelpieces
 and Rare Chinese and European Porcelains

Shepherd Bros.
 27 King Street St. James's, London
Oil Paintings
 by the
EARLY BRITISH MASTERS

OBACH & CO.
 Picture Dealers & Printsellers
 108 New Bond Street
 London, W.

W. M. POWER
VICTORIA GALLERY
 125 VICTORIA STREET, S. W.
 (Adjoining the American Embassy)
 A new and large gallery having recently been added to
 above extensive premises, will afford greater facilities
 for the better display of a large collection of examples of
 early English, French, Dutch and Flemish Masters.
 American Dealers are invited to inspect same.

FRANK T. SABIN
 PICTURES, ENGRAVINGS,
 DRAWINGS, MINIATURES,
 RARE BOOKS, AUTOGRAPHS, ETC.
 172 New Bond St., London, W.

Wm. B. Paterson
 Pictures: Old and Modern
 Rare Japanese Color Prints
 5 Old Bond Street—London

Sackville Gallery, Ltd.
 OLD MASTERS
 WORKS OF ART
 28 Sackville Street, Piccadilly
 LONDON

**JAMES CONNELL
 & SONS**
 ORIGINAL ETCHINGS BY
 D. V. Cameron, A. R. S. A. Nathaniel Sparks, R. E.
 Andrew F. Affleck Wm. Walker
 E. M. Syner, A. R. E. G. Haver, A. R. E.
 Eugene Sejot, R. E. H. Ford
 W. Hole, R. S. A., R. E. B. Tyre
 Always on View at Their Galleries
 47 OLD BOND ST., LONDON, W.
 and 31 RENFIELD ST., GLASGOW
 Illustrated Catalogue on Application.

R. C. & N. M. VOSE
 ESTABLISHED IN 1841
HIGH CLASS PAINTINGS
 EARLY ENGLISH
 BARBIZON
 AMERICAN
 MODERN DUTCH
BOSTON
 320 BOYLSTON STREET

PURVEYORS TO

J. & S. GOLDSCHMIDT
HIGH CLASS ANTIQUITIES
 580 Fifth Avenue
 New York
 Frankfurt a/M.
 15 Kaiserstrasse

Galerie Heinemann
Munich
 HIGH CLASS PAINTINGS OF
 THE GERMAN, OLD ENGLISH
 AND BARBIZON SCHOOL

The G. von MALLMANN
 GALLERIES
BERLIN
 ANHALTSTRASSE, 7
 High-class Old Paintings and
 drawings.

Compagnie Chinoise Tonyng
 Genuine Chinese Antique
 Works of Art
 13 Rue Laffitte PARIS

STETTNER
 ANCIENT WORKS OF ART
 8 RUE DE SEZE
 Entrance Galerie George Petit
 PARIS

C. & E. CANESSA
 Antique Works of Art
 Paris: 19 rue Lafayette
 Naples: Piazza di Martiri
 New York: 479 Fifth Ave.

WORCH & CO., 9 Rue Bleue, Paris
 Importers of Ancient CHINESE CURIOS, Rugs, Paintings
 Interesting SELECTION OF CHINESE EXCAVATION
 POTTERIES, Etc.

WHOLESALE AND EXPORT
LEON LEVY
 52, Rue de la Tour d'Auvergne, PARIS (9e)
 REPRODUCTION OF ANCIENT:
 Paintings, Pastels, Miniatures, on Ivory, Engravings,
 Enamels, Pottery, Art Goods, Curios.
 Exclusive Publisher of Colored Engravings on Silk or Satin
THE BEST ART MEDIUM.
AMERICAN ART NEWS.
 Read by All Buyers and Collectors.

SCOTT & FOWLES CO.
 Dealers in
High Class Paintings
 OLD AND MODERN SCHOOLS
 Careful attention given to
 the cleaning and restoration
 of valuable paintings . . .
 590 Fifth Avenue
 Between 47th and 48th Streets
 NEW YORK

SELIGMANN & Co.
 Genuine Works
 of Art
 7 WEST 36th STREET
 New York
 PARIS
 23 Place Vendome.
 LONDON, W.
 12 Old Burlington Street.

E. Gimpel & Wildenstein
 High Class
 Old Paintings
 and
 Works of Art
 PARIS NEW YORK
 57 Rue La Boetie 636 Fifth Ave.

BONAVENTURE'S
GALLERIES
 HIGH CLASS PAINTINGS
 WORKS OF ART RARE BOOKS
 FIVE EAST THIRTY-FIFTH STREET
 Opposite Altman's

LOUIS RALSTON
 ANCIENT AND
 MODERN PAINTINGS
 548 FIFTH AVENUE NEW YORK

LONDON OSAKA KYOTO BOSTON
YAMANAKA & CO.
 254 FIFTH AVENUE
 NEW YORK
 WORKS OF ART FROM THE FAR EAST
 CLASSIFIED EXHIBITIONS OF INTERESTING
 OBJECTS ARE HELD IN OUR NEW GALLERIES

M. Knoedler & Co.
 invite attention to their carefully
 selected collection of
PAINTINGS
 AND
Water Colors
 of various schools
 OLD ENGLISH MEZZOTINTS
 AND
 COLORED SPORTING PRINTS
 355 Fifth Avenue,
 Cor. 34th Street
 London, 25 Old Bond St.
 Paris, 23 Place Vendome

HENRY REINHARDT
High Class Paintings
 OLD AND MODERN SCHOOLS
 GALLERIES:
 232 Michigan Boulevard
 Congress Hotel
 The Annex
CHICAGO

MILWAUKEE PARIS
 406 Milwaukee St. 12 Place Vendome

Arthur Tooth & Sons
 ESTABLISHED 1843
HIGH CLASS PAINTINGS
 580 Fifth Ave. (N. W. Cor. 47th St.) New York
 LONDON: 155 NEW BOND STREET
 PARIS: 41 BOULEVARD DES CAPUCINES

Cottier & Co.
 REPRESENTATIVE PAINTINGS
 WORKS OF RODIN & BARYE
 ART OBJECTS
 DECORATIONS
Cottier Galleries
 3 EAST 40th STREET

V. G. Fischer Galleries
FINE ARTS
 527-529 FIFTEENTH STREET
 Washington, D. C.

Blakeslee Galleries
 Knickerbocker Trust Co. Bldg.
 Cor. Fifth Ave. and 34th St.

IMPORTANT
 EXAMPLES
 of the
**Early English, French,
 Dutch and Flemish
 Masters**